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CATALOGUE OF AN EXHIBITION OF
MUHAMMADAN MINIATURE PAINTING
WITH INTRODUCTORY NOTES BY
R. MEYER-RIEFSTAHL AND MARTIN BIRNBAUM

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R. MEYER-RIEFSTAHL AND MARTIN BIRNBAUM

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FOREWORD

ALTHOUGH the knowledge of Muhammadan miniature art has recently made great strides, it would still be rash to reach definite conclusions about its earliest phases, since so little of it has been found. If we are to put faith in anecdotes, Western Asia had her Zeuxis and Parrhasius. The famous Greek stories of paintings of grapes which birds came to peck at, and of curtains which deceived even the trained artistic eye, are paralleled by the Eastern legends of Ibn el-Aziz and Kasir, whose marvelous paintings of dancers were probably triumphs of ingenuity if not of art.

The illuminated leaves of a manuscript of the twelfth century, which are practically the earliest works of the kind known to us, show the art of painting in its primitive stages, but it is interesting to find that F. R. Martin, our best English authority, compares the finest of the drawings in this manuscript to Rodin's instantaneous sketches, describing them as having been "made by a man who was bound

by the rigid rules of no academy, but who had at his finger-tips and in his eyes an ancient tradition, a tradition that was derived from the most glorious days of Egyptian, Greek, and Chinese art." The works assuredly do afford a striking example of the long life of Eastern customs, for had the figures been drawn to-day, after the lapse of eight hundred years, the artist would represent them in practically the same manner. The rare excellence attained in drawing the human figure is all the more surprising when we recall the fact that the Koran, following a Hebraic precedent, advised against the portrayal of the human figure. The interdict was however liberally interpreted by the broader-minded sect of Muhammadans to refer only to illuminations of the holy book itself, and our earliest manuscript above referred to, which deals with Automata or Mechanical Appliances, already contains interesting robust portraits of a sultan and his courtiers. This, and the famous manuscript of Dioscorides dated 1222, betray Byzantine influences, while the color and the conventions resorted to remind us of early Egyptian paintings on linen. Even Assyrian and Indian motives appear, but all these and other foreign influences were absorbed by the Persian artists in a healthy way, and instead

of becoming imitators, they established a distinguished school of native art.

The Mongolian element began to assert itself in the thirteenth century. Intercourse between the Persian and the Chinese empires had existed ever since the decline of Roman power, and after the destruction of Bagdad in A.D. 1258, the Mongol influence became the predominating one. The thorough conquest of Djingiz-Khan and his successors, after centuries of unrest and internal warfare, was for Persia the commencement of a new and graceful artistic era. Unfortunately, comparatively little has remained from this most important epoch. It was followed by the Timurid School, which reached its flower in the work of Bihzad, the Raphael of the East, court painter to the sultan Husain Mirza, whose reign ended in A.D. 1506. To illustrate the high favor this artist enjoyed, Mr. Martin quotes the chronicles which tell us that when Shah Ismail, the artist's second patron, went to war, he said: "If I suffer defeat and my capital be taken by the enemy, I do not wish Shah Mahmud Nishapuri [his court calligrapher] and Master Bihzad to fall into the hands of my foes." He therefore had them carefully concealed, and on returning to his capital after the disastrous battle at Chaldiran, A.H.

920 (A.D. 1514), the very first question he put was: "Is Bihzad still alive?" Furthermore, we are told that the ruler himself was not sufficiently wealthy to monopolize the eminent artist's services, and Bihzad decorated manuscripts for private individuals. When one of these volumes was in after years offered for sale, Jahangir, an Indian emperor (A.D. 1605–1627), bought it for 3000 gold rupees, which in our money is equivalent to about $50,000!

Bihzad was a master of harmonious coloring based on accurate observation, and of the most exquisite refined line,—a line so fine that the most skilful of living workmen could never hope to equal it with modern tools. His portraits hold their own with the finest of Holbeins, and we are fortunate to find a number of authentic works by him in the great public libraries. These justify the claim of enthusiasts, that almost all contemporary European work seems crude and feeble in comparison with them. Bihzad's pupils, Mirak and the Sultan Muhammad, are his only rivals, and it is interesting to compare their work with such a portrait as the interesting little Bellini owned by Mrs. Gardner of Boston.

The superb simplicity of the early masters just mentioned, their unfailing sense of proportion and dignity, could not be maintained

forever, and in the course of time, during the reign of Shah 'Abbas, degenerated into extravagance and luxurious over-decoration. The art of this period was, however, until quite recently most highly esteemed, and Riza, the court painter, was the master most familiar to Europeans. All his weaknesses are found accentuated in the work of his innumerable followers, but simultaneously with the decline of the art in Persia there was a wonderful Renaissance at the court of the Indian moguls.

The schools which were established in India in the sixteenth century under the Sultan Babar and his grandson Akbar (1556–1605) established sound traditions which continued far into the eighteenth century.

It is not, however, our intention to go any further into the history of the art or to catalogue the names of the artists. Very few can lay claim to the expert knowledge necessary to explain such art in relation to the national feeling and the ideals which it expresses, but we can all sincerely enjoy the works themselves from an unlearned Occidental point of view.

MARTIN BIRNBAUM.

NOTES

BY

R. MEYER-RIEFSTAHL

Miniatures on single sheets, surrounded by rich borders, were intended to be mounted in albums or served as illustrations to manuscripts in which spaces were left for the purpose by the calligrapher. The subjects admitting of such illustration were, however, strictly limited. We find, in the first place, manuscripts of a scientific or technical nature, such as the "Dioscorides," the Treatise on Mechanical Appliances, the Cosmography of Kaswini, and astronomical books. Among purely literary works the following Persian books are the most frequently illustrated: the Shāh Nāmah, the great Persian Epic or Royal Book; the five poems, or Khamsah of Nizami, and the works of Saadi, Hafiz, and Djami. Among Arabian texts we often meet with the Makamet of Hariri. In India the history of Djingiz-Khan and of Tamerlain, the Memoirs of Babar, and, at the time of Akbar, purely Indian material, such as the Mahabarata translated into Persian, gave ample scope for illustration.

Papyrus and parchment were the materials used for writing upon, in the most remote times. Arabian documents written on papyrus belong to the greatest

rarities. Texts written on parchment are only a trifle less rare. The exhibition contains two specimens. The date of the introduction of paper into Asia Minor is easily established. The Chinese were beaten by the army of the Caliph at Kangli in 751. Some Chinamen conversant with the art of paper-making were among the prisoners, and, being transported to Samarcand, introduced the art there. Even to-day the paper made in this town is very highly prized. As a rule, before using this paper it was first polished with an agate ball, which explains the curiously glossy surface. From the sixteenth century onward, European papers, notably Italian—easily recognized by their different water-marks—were employed after being treated in the same fashion. Frequently the calligrapher used colored paper, occasionally bespattered with gold-dust.

The art of the calligrapher was even more highly valued in the East than that of the painter, and the various types of writing can easily be distinguished by students. *Cufic* writing—thus named after the ancient town of Cufa—is characteristic of the earliest periods, and was in later times used exclusively for decorative purposes. *Neshki* is the writing used during the Middle Ages, and was preferred for religious texts. *Tsuluts,* somewhat related to Neshki, though broader and more dignified, is the writing most frequently employed in the magnificently decorated Korans of important dimensions. *Nastalik,* still employed to-day, was invented by Mir Ali of Tebriz in the reign of Tamerlain, and was the elegant writing of the Classic period.

The art of the bookbinder has at all times played an important part in the East. The typical bookbinding consisted of the two backs and a flap. The oldest bindings were extremely tasteful in their simplicity. They are, as a rule, decorated with blind-tooling and small silver and gold rosettes united by a geometrical design. Later, during the Timurid period, carved leather bindings appeared, which, in the course of the sixteenth century, were replaced by pressed ones made with camel leather dies. Finally, in the seventeenth and eighteenth centuries, we find the lacquer bindings, which were more easily made.

BIBLIOGRAPHICAL NOTE

These following books contain ample illustrated material, and important bibliographies, for a further study of the subject:

GASTON MIGEON: *Manuel d'Art Musulman,* Vol. II. Paris, 1907. Alphonse Picard et Fils.

F. R. MARTIN: *The Painting and Painters of Persia, India, and Turkey from the Eighth to the Eighteenth Century.* 2 vols. London, 1912. (The leading English authority.)

F. SARRE and F. R. MARTIN: *Ausstellung der Meisterwerke Muhammedanischer Kunst.* 3 vols. Munich, 1912.

MARTEAU-VEVER: *L'Exposition de Miniatures Persanes au Musée des Arts Décoratifs, 1912.* 2 vols. Paris, Bibliothèque d'Art et d'Archéologie.

CLÉMENT HUART: *Les Calligraphes et les Miniaturistes de l'Orient Musulman.* (Paris. Leroux, éditeur.)

CATALOGUE

PRIMITIVE PERIOD

1. Automaton from a Manuscript Treatise on Mechanical Appliances. Egypt, end of the twelfth century.

   Lent by R. Meyer-Riefstahl, Paris.

   (This is one of the oldest known manuscripts with miniatures. Some pages of it are reproduced in the catalogue of the Muhammadan exhibition held in Munich, and in the works by F. R. Martin and Marteau-Véver mentioned in the bibliographical note.)

2. An Automaton from the above Manuscript.

   Lent by Hervey E. Wetzel, Esq., Boston.

3. A Mechanical Appliance from the above Manuscript.

4. Mechanical Appliance from the above Manuscript.

5. A Plant from the Third Book of Dioscorides. Mesopotamia, dated 1222.

   (The famous manuscript to which the items 5, 6, and 7 belong is dated 1222 A.D. It was written and painted by the master Abdallāh ibn al-Fadl, one of the oldest Oriental painters whose name has come

down to us. The date was assigned at the time of the exhibition of Muhammadan art in Munich, and pages of the manuscript are reproduced in all the important works.)

6. Plant with Three Birds from the above Manuscript. There is another plant on the reverse.
Lent by R. Meyer-Riefstahl, Paris.

7. Plant with Two Birds from the above Manuscript. Another plant on the reverse.

8. Mongolian Personage, Vase, and Flowers from a Khalila ed Dimna (History of Persia). Persia, dated 1236.
Lent by Claude Anet, Paris.
(This page and the one following are taken from an interesting manuscript which was shown at the exhibition of miniatures at the Musée des Arts Décoratifs, Paris, 1912.)

9. Monkeys Catching a Bird, from above Manuscript.

10. Vine from a Kaswini (or Qazvini) Natural History. Persia, fourteenth century. Exhibited in Paris at the Musée des Arts Décoratifs, 1912.

11. Tree from a Kaswini Natural History. Persia, fourteenth century.

12. Fruit Trees. Two-sided miniature from a cosmography by Kaswini. [Cf. Marteau-Véver.] Persia, fourteenth century.
Lent by R. Meyer-Riefstahl, Paris.

MONGOL STYLE: PERSIA AND SAMARCAND, FIFTEENTH CENTURY

13. Two Personages. Persia, beginning of fifteenth century.

14. Princess and Servant. Mongolian style, taken from a manuscript dated 1417.
Lent by Charles Vignier, Paris.

15. Djinn Fighting with a King on Horseback. Mongol style, Persia or Transoxiana, beginning of the fifteenth century.
Lent by R. Meyer-Riefstahl, Paris.

16. Assembly from a Shāh Nāmah. Mongol style, Persia or Samarcand, early fifteenth century.

17. Siavoush Proving His Innocence by the Trial by Fire. From a Shāh Nāmah. Persian or Mongol style, early fifteenth century.

18. A Kneeling Angel in a Blue Robe. Persia, first half of the fifteenth century.
Lent by Claude Anet, Paris.

19. Medjnun Among Animals. Persia, fifteenth century.

20. The Black Room. Taken from a manuscript of the Khamsah (the five poems) by Nizami, miniature illustrating the Haft Peyker (histoire de Bahram Gour ou les sept pavillons). Persia, fifteenth century.
Lent by Charles Vignier, Paris.

21. The Red Pavilion. Miniature taken from the above manuscript. Persia, fifteenth century.

22. A Reception. A king on his throne surrounded by five attendants. Persia, first half of the fifteenth century.

23. Two Personages in a Cavern. Mongol style, Persia, fifteenth century.

24. Two People Conversing. The tree is in the Chinese style, Persia, fifteenth century.

25. Men Fishing in a Lake. Mongol style, Persia, fifteenth century.

26. A Hunter on Horseback Killing a Gazelle. Mongol style, Persia, fifteenth century.

27. A Lion Attacking a Tent. From a Khamsah by Nizami. Mongol style, Persia, fifteenth century.
Lent by Claude Anet, Paris.

28. The Sassanian Emperor Baram-Gour Hunting. Mongol style, Persia or Transoxiana, fifteenth century.

29. Love Scene. Mongol style, Persia or Transoxiana, fifteenth century.

30. A Prince and Princess Conversing, Musicians in Attendance. Mongol style, Samarcand, fifteenth century.
Lent by R. Meyer-Riefstahl, Paris.

31. Three Women in Mongolian Costume. Persia, fifteenth century.

32. Human-headed Dragon. Persia, fifteenth century.

33. Decorated Page from a Manuscript. Persia, fifteenth century.

34. Zal under the Windows of Roudabey. Persia, fifteenth century.

35. Rustam and His Mare Reksh Fighting with a Dragon. Persia, fifteenth century.

36. Garden Scene. Persia, fifteenth century.

37. Two Birds. Samarcand School, fifteenth century.

38. A Deer Devouring a Serpent, from a Bestiary. Persia, fifteenth century.

39. A Donkey (on the reverse a Mule). Persia, fifteenth century.

40. A Dromedary. Persia, first half of fifteenth century.

41. Elephant and Rhinoceros from a Bestiary. Persia, first half of the fifteenth century.

42. Two Animals from a Bestiary. Persia, first half of the fifteenth century.

43. A King before a Gateway. Mongol style, Persia, early fifteenth century. Exhibited, Musée des Arts Décoratifs, Paris, 1912.

44. Fox and Lion, from the Fables of Bidpai. Persia, fifteenth century.

45. The Turtle and the Two Ducks. From the same manuscript as above.

46. The Ox and the Dog. From the same manuscript as above.

47. Rider on a Dromedary—Animals. From the same manuscript as above.

48. The Hare and the Elephant. From the same manuscript as above.

49. The Boar and the Fox. From the same manuscript as above.

50. Wild Beasts Devouring a Dromedary. From the same manuscript as above.

51. Monkeys Lighting a Fire under a Tree. From the same manuscript as above.

52. Conversation on the Banks of a Stream. Persia, fifteenth century. Touched up in India in Akbar's time.

    (There are a considerable number of manuscripts the styles of which have been transformed. Manuscripts in the Mongolian style of the fifteenth century are known which have been changed in such a way as to appear to have been made by Indian artists toward the end of the sixteenth and during the seventeenth centuries.)

53. A Prince on His Throne Debating with a Group of Seated Persons. Mongol style, the figures partly touched up in India in Akbar's time.

54. A Family of Tigers. Mongol style with strong Chinese influence, originally monochrome. Transoxiana, fifteenth century.

55. Mystical Scene. (Sixteenth-century border.) Persia, fifteenth century.

56. Personages, Two of Whom, in Chinese Costume, are Presenting Gifts to a Prince. Mongol style, Persia, fifteenth century.

SAFAVID PERIOD, SIXTEENTH CENTURY

57. Sermon in a Mosque. (Under the influence of Bihzad.) Persia, toward 1500.

58. Horsemen. School of Agha Mirak. Persia, toward 1520.
Lent by Mme. la Marquise de Boisguilbert, Villepreux.

59. Court Scene. School of the Sultan Muhammad. Persia, about 1520.
Lent by R. Meyer-Riefstahl, Paris.

60. Onagre, from a Bestiary. Persia, early sixteenth century.

61. Dragon by the Renowned Artist Chakouly (Shah Quli). [Cf. the Memoirs of Sultan Babar.] Persia, early sixteenth century.
Lent by Claude Anet, Paris.

62. Border 1. Decorated border, painted in gold and silver, the text written by Mir Ali, the famous Persian calligrapher. Taken from a manuscript of the Divan of Hafiz. (Two-sided.) Borders from this manuscript are reproduced by Martin, Marteau-Véver, and in the Munich Catalogue. Exhibited in Berlin, 1910; Munich, 1910; Paris, 1912. Persia, beginning of the sixteenth century.

63. Border 2. Another decorated border of the above manuscript. (Two-sided.)

64. Border 3. Another decorated border of the above manuscript. (Two-sided.)

65. Man Seated on a Bull. Influence of Bihzad, grisaille. Persia, early sixteenth century.

66. Ascension of Ali. Persia, beginning of the sixteenth century.

67. Meeting of Two Processions. Persia, beginning of the sixteenth century.

68. Three Figures. Persia, early sixteenth century.

69. Personage in a Red Robe on the Head of a Lion. Early sixteenth century.

70. Trees, Grisaille with Touches of Color. Early sixteenth century.

71. Garden Scene. Persia, early sixteenth century.

72. Reception in a Palace. Turkestan, early sixteenth century.

Lent by John S. T. Audley, Paris.

73. Head of a Demon. Turkestan, early sixteenth century.

74. Man Astride of an Ostrich. Turkestan, early sixteenth century.

75. Djinn. Turkestan, early sixteenth century.

76. A Besieged Town, from a Shāh Nāmah. Bokhara, early sixteenth century.

77. Bear, from a Bestiary. Bokhara, early sixteenth century.

78. Bear and Tapir. (Two-sided.) Bokhara, early sixteenth century.

79. Mystic Personage in a Boat. Bokhara, early sixteenth century.

80. Burial Scene, from a Shāh Nāmah. Bokhara, early sixteenth century.
Lent by R. Meyer-Riefstahl, Paris.

81. A Prisoner, from a Shāh Nāmah. Bokhara, early sixteenth century.

82. A Feast. School of Sultan Muhammad. Bokhara, first half of the sixteenth century.

83. Standing Dervish. Persia, middle of the sixteenth century.

84. Portrait of a Man in a Purple Robe. Persia, middle of the sixteenth century.

85. Rider on a Blue Horse Attacking a Lion. Persia, second half of the sixteenth century. Exhibited in the Musée des Arts Décoratifs, Paris, 1912.

86. Yussuf Leading His Sheep. From a Yussuf and Suleika by Djami. Persia, second half of the sixteenth century.

87. Two Persons Seated in an Orchard. From the above manuscript.

88. Eagle. Drawing. Shah 'Abbas period. Persia, second half of the sixteenth century.

89. Portrait of a Young Sultan. Persia or Turkestan, late sixteenth century.
Lent by Claude Anet, Paris.

90. Woodchopper and Horse. By Riza Abbassi. Persia, end of the sixteenth century.
Lent by Charles Vignier, Paris.

91. Hunting Scene on Gold Ground. Persia, sixteenth century.

92. Pastoral Scene. Persia, sixteenth century.

93. Figures and Birds. Persia, sixteenth century.

94. Goat Herd. Drawing with touches of color. Persia, sixteenth century.

95. Fight (Outdoor Scene), with Illuminated Border. Persia, sixteenth century.

96. Outdoor Kitchen, with Illuminated Border. Persia, sixteenth century.

97. Young Falconer and Young Girl. Persia, sixteenth century.

98. Elephant and Driver. (Composed of numerous figures.) Persia, late sixteenth century.

99. Palace Scene. Turkestan, late sixteenth century.

100. Scene from the Story of Alexander the Great. Persia, late sixteenth century.

101. Youth Fastening His Moccasins. Outline drawing. Persia, late sixteenth century.

102. A Feast. Persia, late sixteenth century.

103. Pastoral Scene. (Slightly restored.) Persia, late sixteenth century.

104. The Ascension of Muhammad. Persia, late sixteenth century.

Lent by Claude Anet, Paris.

105. Court Celebration. Persia, late sixteenth century.

106. Scene beneath a Tent. Persia, late sixteenth century.

107. Various Artisans at Work. Persia, late sixteenth century.

108. Rustam Delivering a Prisoner from beneath the Ground. From a Shāh Nāmah. Persia, late sixteenth century.

109. King Solomon on His Throne. Surrounded by Angels, Djinns, Men, and Animals, which, according to the Oriental Legend, were under His Command. On his right, the Magpie who served him as messenger to Balkis, the Queen of Sheba. Persia, late sixteenth century.

110. Scene from the Bostan of Saadi. Persia, late sixteenth century.

111. Three Personages. School of Riza Abbassi. Second half of the sixteenth century.

112. Djinn. School of Riza Abbassi. Persia, late sixteenth century.

Lent by Dr. Phil. W. Schulz, Berlin.

113. Young Man Seated. Grisaille with touches of gold. School of Riza Abbassi. Persia, late sixteenth century.

Lent by Kirkor Minassian, Paris.

114. Youth Offering a Golden Vase. Influence of Riza Abbassi. Turkestan, late sixteenth century.

115. Personage in a Mongolian Costume. Persia, sixteenth century.

PERSIA, SEVENTEENTH CENTURY

116. Two Dervishes and a Youth. Drawing of the time of Shah 'Abbas. Persia, toward 1600.

117. Female Portrait. Attributed to Riza Abbassi. Persia, toward 1600.

118. Horseman Talking to a Seated Dervish. School of Riza Abbassi. Persia, early seventeenth century.

119. Crouching Dervish. Drawing. Persia, School of Riza Abbassi, seventeenth century.

Lent by Claude Anet, Paris.

120. Illustration to the Poems of Hafiz. Riza Abbassi style. Persia, seventeenth century.
Lent by Dr. Phil. W. Schulz, Berlin.

121. Cupbearer. Time of Shah 'Abbas II. Persia, seventeenth century.

122. Tulip. Drawing under European influence. Persia, seventeenth century.

123. Illustration to the Poems of Hafiz. Riza Abbassi style. Persia, seventeenth century.

124. Standing Dervish, According to the Signature, made by Hosein Ali for Amriken. Dated 1089 of the Hejira. Persia, seventeenth century.

125. A Kid. Signed Moyn Mozaffer. Persia, seventeenth century.

126. Persian Dervish. By Moyn Mozaffer. Persia, seventeenth century.

127. Aged Horse. Drawing. Persia, seventeenth century.

128. Star-picture. From an astronomical book, based on a far older model. Persia, seventeenth to eighteenth centuries.

PERSIA, EIGHTEENTH CENTURY

129. Portrait of a Youth. Persia, eighteenth century.

130. Bunch of Flowers. Persia, eighteenth century.

131. Portrait of Khasi Kachan, Who was in the Camp of Moukhan when Nadir was Elected Shah. Persia, eighteenth century.

132. Falcon. Painted on papier-mâché. Persia, eighteenth century. Exhibited at the Muhammadan exhibition, Munich, 1910.

INDO-PERSIAN ART

133. Birds. India, late sixteenth century.
Lent by Kirkor Minassian, Paris.

134. Fakir Seated Beneath a Three. Outline drawing to which color was probably added later. India, late sixteenth century.

135. Two Figures. Youth offering a book to a dervish. Akbar's time. India, toward 1600.
Lent by C. A. Coomarasvami, London.

136. Reception. India, toward 1600.

137. The Holy Virgin. Akbar's time. India, toward 1600.

138. Portrait of a Man. Influenced by a German painting of the sixteenth century. India, toward 1600.

139. The Virgin and Child. After a European model. India, early seventeenth century.

140. Peacocks. Painted by Miskeen Ibrahim (an artist of the court of Akbar, Emperor of India). (Two-sided.) India, early seventeenth century.
Lent by Charles Vignier, Paris.

141. Cranes and Birds. Painted by an artist of the court of Akbar. (Two-sided.) India, early seventeenth century.

142 Palm-tree and Ducks. Painted by Miskeen Ibrahim and Burah, painters of the court of Akbar. India.

143. Birds. Painted by Mahais, artist at the court of Akbar. (Two-sided.) India, early seventeenth century.

144. Camel, Composed of Human Figures and Animals. India, early seventeenth century.

145. A Scene Representing the Dumb Father of St. John the Baptist Writing the Name of His Newly-born Son. European influence. The border is Persian, sixteenth-century work. Akbar's time. India, toward 1600.
Lent by Charles Nordlinger, Calcutta.

146. Scene from the Mahabarata. India, toward 1600.

147. Scene from the Mahabarata. India, toward 1600.

148. Scene from the Mahabarata. India, toward 1600.

149. Scene from the Mahabarata. India, toward 1600.

150. Scene from the Mahabarata. India, toward 1600.

151. Scene from the Mahabarata. India, toward 1600.

152. Scene from the Mahabarata. India, toward 1600.

153. Scene from the Mahabarata. India, toward 1600.

154. Scene from the Mahabarata. India, toward 1600.

155. Scene from the Mahabarata. India, toward 1600.

156. Scene from the Mahabarata. India, toward 1600.

157. Scene from the Mahabarata. India, toward 1600.

158. Scene from the Mahabarata. India, toward 1600.
Lent by K. Heeramanek, Esq., Bombay.

159. Scene from the Mahabarata. India, toward 1600.

160. Scene from the Mahabarata. India, toward 1600.
Lent by K. Heeramanek, Esq., Bombay.

161. Scene from the Mahabarata. India, toward 1600.

162. Scene from the Mahabarata. India, toward 1600.

163. Scene from the Mahabarata. India, toward 1600.

164. Scene from the Mahabarata. India, toward 1600.

165. Prince on a Throne. India, seventeenth century.

166. Portrait of a Rajah. India, seventeenth century.
Lent by Claude Anet, Paris.

167. Portrait Group. India, toward 1640.
Lent by R. Meyer-Riefstahl, Paris.

168. Portrait of a Rajah—Green Costume—Green Background. India, middle of the seventeenth century.

169. Rajah in a White Robe. India, middle of the seventeenth century.

170. Portrait in Grisaille. India, first half of the seventeenth century.

171. Portrait in Grisaille. India, first half of the seventeenth century.

172. Two Dervishes. India, early seventeenth century.

173. Portrait of a Man with a Shield. India, early seventeenth century.

Lent by John S. T. Audley, Paris.

174. Portrait of a Painter with a Green Turban. India, early seventeenth century.

175. Hindoo Prince Surrounded by His Suite. India, early seventeenth century.

176. Seated Prince Surrounded by Three Women. India, early seventeenth century.

177. Shah Jehan as a Youth Being Instructed in the Wisdom of a Soufy (Sage). India, early seventeenth century.

Lent by Claude Anet, Paris.

178. The Emperor Akbar Killing a Lion with a Club. On the right, below, two men in European costume. India, early seventeenth century.

179. Falconer in a Golden Robe. India, early seventeenth century.

180. Portrait of Saru-Tabhi. India, early seventeenth century. Exhibited in the Musée des Arts Décoratifs, Paris, 1912.

Lent by R. Meyer-Riefstahl, Paris.

181. A Woman Reclining, Two Persons near by. Unfinished. India, early seventeenth century.

182. A Prince Kneeling between Two Cypresses. India, seventeenth century.

183. Decorative Page. India, seventeenth century.

184. Portrait of a Seated Man Arrayed in White. India, second half of the seventeenth century.

185. Two Birds. India, seventeenth century.

186. Woman on a Hillock. India, seventeenth century.

187. Women Carrying Amphoras. India, seventeenth century.

188. Portrait of Shah Abbas II. India, seventeenth century.

(The signature on the right can be read: Ghulam Zadé-Yé Shah Abbas Sâni (Ghulam slave of Shah Abbas II.) The left-hand signature says: Made at Mesched.)

189. Small Portrait. India, seventeenth century.

190. Two Ducks. India, seventeenth century.

191. Perching Falcon. India, seventeenth century.

192. A Bird. India, seventeenth century.

193. Portrait of Aureng-Zeb, Emperor of India. India, seventeenth century.

Lent by Charles Nordlinger, Calcutta.

194. Young Falconer. India, beginning of the seventeenth century.

195. Man in Red Bearing a Fruit. India, second half of the seventeenth century.

196. Hunting Scene. India, late seventeenth century.

197. Medjnun and Leila. India, late seventeenth century.

198. Portrait of Alem Ghir Shah. India, seventeenth century.

199. Portrait of Shah Saladin. India, seventeenth century.

200. Bird Composed of Calligraphy. India, seventeenth century.

201. Youth with a Falcon. Influenced by the Bokhara School. India, seventeenth century.

202. Female Portrait. India, late seventeenth century.

203. Female Head. India, seventeenth century.

204. Female Head. India, seventeenth century.

205. Winged Angel Carrying a Peacock. (Subject frequently met with on sixteenth-century Persian rugs.) India, late seventeenth century.

206. Seated Woman. India, late seventeenth century.

207. Indian Woman. India, late seventeenth century.

208. The "Holi" Festival. (In the center, the God Krishna and His Wife Radha.) Unfinished. India, late seventeenth century.

209. Portrait Group. About 1700.

210. White Falcon. India, eighteenth century.

211. Black Horse with Red Saddle. Probably Turkish, about 1600.

(Similar subjects are to be found in the celebrated album of the Imperial collection at Yildiz-Kiosk [Cf. Muhammedanische Ausstellung, Munchen, Volume I, Plate 6].)

212. Turkish Camp. On the right, below, a sultan; above, a battle; on the right, janissaries. Turkey, toward 1600.

MANUSCRIPTS AND BOOKBINDINGS

213. Manuscript of the Khamsah by Nizami. Talik writing, twenty-six miniatures. Persia, dated 1507 and 1527 A.D. Written by Mohammed Kami for Mirsa Mohammed Naki of Isfahan. Binding of later period. Exhibited in Munich, 1910; Paris, 1912. Miniature reproduced in Marteau-Véver.

214. Cufic Manuscript on Vellum. Egypt, ninth century. Fragment of a Koran (very rare).

215. Fragment of a Manuscript of a Koran in Cufic Writing. Egypt, ninth century.

216. Koran, Neshki Writing, Richly Decorated. Dated Constantinople, 1721. Written by Hadji Ahmed, one of the janissaries of the palace. Excellent Turkish book cover (dark red and gold). Exhibited in Berlin, 1910, in the Arts and Crafts Museum.

217. Manuscript of Yussuf and Suleika by Hamdi. Turkey, beginning of the sixteenth century. Five miniatures. Written by the calligrapher Mahmud. Munich Mohammedan exhibition.

218. Big Book Cover for a Koran. Pressed and gilded leather; inscriptions. Turkey, sixteenth century.

219. Small Book Cover. Same style as above.

220. Book Cover. Black leather, medallions with animals. Persia, beginning of the sixteenth century.

221. Arab Bookbinding. With flap. Leather, natural color. Egypt, fourtenth century.

222. Arab Bookbinding. Geometrical pattern. Leather, natural color. Egypt, fourteenth century.

223. Part of a Koran Manuscript. Persia, sixteenth century.

224. Persian Manuscript, end of Fifteenth Century, with Seven Miniatures. It was given by the Shah Elhadi Alie Elmachardie to the Shah Chehabe Eldine Garzi. In 1637 this manuscript was in the collection of Muhammad Shah Gehan. In 1669 it was in the collection of Gehan Ahed Elrachide.

Lent by Henry Golden Dearth, Esq.

225. Persian Manuscript of the Sixteenth Century, with Thirty-two Miniatures.

Lent by Henry Golden Dearth, Esq.

226. Persian Manuscript, Indian Influence, Beginning of the Seventeenth Century, with Sixty-six Miniatures.
Lent by Henry Golden Dearth, Esq.

227. A Persian Manuscript, Early Seventeenth Century, with Twenty-three Miniatures.
Lent by Henry Golden Dearth, Esq.

228. A Persian Manuscript, early Seventeenth Century, with Sixty-seven Miniatures.
Lent by Henry Golden Dearth, Esq.

229. A Persian Manuscript, Sixteenth Century, with Five Miniatures.
Lent by Henry Golden Dearth, Esq.

230. Seventeenth-Century Binding for a Koran.
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